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ABSTRACT

This California Video Resources Project (CVRP) newsletter includes information on the advantages and disadvantages of using video tape equipment in organizing community action. In addition to news briefs, information is given on the evaluation of video equipment. Several video tapes are reviewed. (DS)

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CVRP PATCH PANEL

The Newsletter of the California Video Resource Project

vol.1, no. 9

mar/apr 1976

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VIDEO: tool for community action

PHIL JONAS

Several libraries in the country such as Port Washington (NY) Public Library have assumed the role of community video catalysts. Inter-Action Community Video (London) uses all forms of media in its community media worker program. The following article presents the advantages and disadvantages of video in organizing community action, based upon their experience.

Inter-Action Community Media has been working with children, youth and community groups in West Kentish Town, London, for over six years, training them to use and apply communication tools for their own ends. Community media workers are resource people who know how to operate and teach the use of duplicating, printing, silk-screen, slide, audiotape and videotape equipment. They also advise groups which of these media might be most relevant in their situation, and how various media complement each other.

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The first step is to spend time discussing the aims of the group; possible tactics and strategies to achieve these aims; the audience the group is trying to reach; and which media tools would be most effective. If a visual presentation seems appropriate, community media workers would then help a group script, shoot, and if necessary, edit a tape with the clear understanding that they learn all these skills for themselves and be prepared to organize playback situations. Too many video tapes lie on shelves unshown, representing a lot of wasted energy.

Portable videotape equipment is clearly the most attractive, but often the most misused of media tools. Video is easy to use---within an hour anybody from small children to old people can learn the basic operation of a 1/2" portable VTR and camera---and gives instant synchronized sound and picture, "just like TV." However, if people are misled into expectations which cannot be fulfilled, many of video's possible benefits are destroyed.

If for example, a group of people concerned with housing conditions in their neighbourhood wanted to gain more local support, there are various media which could be used: well-designed and printed news sheets or leaflets, for example, would probably reach more people than video.

However, there are a number of ways video could be useful in such a situation: 1) To visually present the group's aims & concerns as a way of triggering discussion at a public meeting, or at playbacks in community meeting places, such as "pubs." A locally-made videotape will often attract people to "yet another meeting" if only to see themselves or their locality on the "telly." 2) To

CONTINUED PAGE 2

CVRP PATCH PANEL

IS A BI-MONTHLY PUBLICATION WHICH IS THE OFFICIAL VOICE OF THE CALIFORNIA VIDEO RESOURCE PROJECT (CVRP), A LIBRARY SERVICES AND CONSTRUCTION ACT, TITLE I—FUNDED PROJECT DESIGNED TO EXPERIMENT WITH AND REPORT ON USE OF VIDEO AND CABLE TECHNOLOGIES AS EXTENSIONS OF LIBRARY SERVICES, PRIMARILY BUT NOT EXCLUSIVELY IN CALIFORNIA. VOLUME I, ISSUES 1-10, COVERS NOV/DEC 1974 THROUGH MAY/JUNE 1976, AND IS SOLD ONLY AS A SET. $20—INSTITUTIONS; $10—INDIVIDUALS; $5—STUDENTS. FOR MORE INFORMATION CALL (415) 558-5034, OR WRITE CVRP, SAN FRANCISCO PUBLIC LIBRARY, CIVIC CENTER, SAN FRANCISCO, CALIF. 94102.

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Continued from page 1

detail how people can improve their housing themselves and to inform them what grants are available for housing improvement. Such a tape could be distributed to other housing groups. 3) To provide visual evidence of bad housing conditions to the housing authority.

It is vital that a community media worker be sensitive to group processes, which in the long term are much more important to the growth and survival of a neighbourhood group than the making of a video programme or its technical quality. The process of learning how to use the equipment and deciding on the content of a videotape can develop relationships or expose conflicts, build up confidence and clarify common problems within the community group itself.

Video is an effective and powerful information vechicle; yet when the equipment itself becomes the focus, video as a community work tool can easily fail. Ill-defined objectives will also often lead to a confused and fragmented tape. How much can ralistically be achieved? What resources are necessary to back up the videotape? Which decision makers need to be influenced?

An overall plan of action must be developed if video is going to be a useful part of any community campaign. The production of a videotape often has the effect of making people think something is really going to happen to improve their neighbourhood. However, lack of prior research on the part of the community media worker as to whether resources are available to fulfill local demands will mean the unrealistic raising of expectations and a loss of any credibility for the use of video to present such demands.

Lack of equipment and playback sites for local distribution of video can totally invalidate its use. The organization of a video playback situation is crucial. The location must be well publicized by leaflets and posters, and local officials invited. If the meeting is to be in a large hall then more than one video monitor as well as sound amplification must be set-up, so that everybody will be able to see and hear. Meet with the community group who made the tape and decide <u>beforehand</u>: 1) What is to be

achieved by the meeting? 2) Who will chair the meeting? If possible, a "neutral" local person familiar with chairing should be found. 3) Should the meeting itself be videotaped to provide a visual record of any decisions/promises made?

Video is not always the best visual medium to use; there are some definite advantages to slide and audiotape presentations. Color slide and audiotape shows can have far greater impact than b&w video. Their color images are shown on a single large screen, whereas video requires several monitors, well-placed for a large audience. Slide projectors, tape cassettes, and still cameras are often more available than videotape recorders. Also slide presentations can be easily adjusted and rearranged for different audiences. However, it has been our experience that it is far harder to involve a group in the process of making a slide/tape show. A group can plan a show but it normally becomes the responsibility of only a few people to take slides, record and edit audiotape and put it together. In terms of information distribution for community groups, slide and tape shows are probably more useful than video because of equipment accessibility, larger image and the fact that with slide shows, still images complement the information on the audiotrack, whereas with video frequently there is too much concentration the moving images, to the detriment of the sound, or vice versa.

The moral, of course, is to choose your medium carefully; video is one answer, not the only one, to effective community organization and action. • • •

bits NEWSbits bits

northern califcrnia

You might like to compare what your local cable station is doing in public access to what is happening in San Francisco. Here, if you would like to produce your own TV show to be aired on Cable Channel 8, you can do so by contacting Community Action Television, 1175 Potrero Ave., San Francisco, CA 94110. Their very minimal studio rental fees are: $6 for 15 mins; $15 for 30 mins; and $20 for 60 mins, and include these studio facilities: two black and white cameras, switcher, 4-channel audio mixer, turntable, and 1/2" and 3/4" VTR's. Programs are shown between 7:30 and 10:30 p.m., Tuesdays, Wednesdays and Thursdays on Channel 8. April's schedule included Afro-Jazz, Puppets, Poetry, Weaving and Crochet, etc. For more information call (415) 285-0776.

The de Young Museum Art School has recently opened a Downtown Art Center at 651 Howard Street (between 2nd and 3rd street) San Francisco, which is screening videotapes by Bay Area producers. Tapes can be in color or b&w, in either 1/2" (EIAJ) or 3/4" cassette. Drop by Monday or Wednesday between 12 noon and 5 pm, and take a look. For more information call Michael Lerner at (415) 543-0660.

Telebrary News of March 1976 reports staff changes: Terry Rastonis, Director of the Learning Resource Center at Consumnes River College is now Director of the Telebrary Project. Also, Vonnie Madigan has left her position as Telebrary Coordinator, and has been replaced by Suzie Chock Nissen, former publicity director for KVIE/channel 6.

Hayward-San Leandro Cable Television (formerly LVO-Hayward) offers a rather unique subscriber service: each week on Channel 23 (their "Consumer Channel") a price comparison survey is aired, giving comparable prices on about 60 basic food and sundry items at five local grocery stores. There are five categories: produce, meats, groceries, dairy, and sundries. Included are category totals as well as grand totals for each store.

workshops/conferences

The Association for Educational Communications and Technology (AECT) and International Industrial Television Association (ITVA) Conferences held in Anaheim from March 28 to April 1 provided an excellent opportunity to see the latest technology, hear leaders in the field, discuss experiences with other professionals, and meet with distributors' representatives to let them know the needs of video librarians.

Highlights of the conference were discussions with film distributors on the possibility of film-to-tape transfers: the contractual agreements (regarding rights and licenses) involved in such transfers; the price for film-to-tape programming; and the subject matter needed by librarians. There is a difference of opinion among film distributors as to wnether a library video market would be as profitable as the already existing film market is.

A very impressive group at the conference was Women in Instructional Technology (WIT---a non-affiliate group within AECT). Among the programs they sponsored were a slide/film presentation of problems faced by women in the field, and a session which was devoted to eliminating sexism from instructional materials. They publish a newsletter, The Platform, which may be obtained by writing to Laurel Dickerson, 5668 Stevens Forest Rd. #111, Columbia, MD. 21045. It is not necessary to be a member of AECT to join WIT. -pp-

The Cable Television Outreach Project (CATVO) at San Jose Public Library, 180 W. San Carlos, San Jose, CA 95113, held a week-long TV telethon April 26-30 on Gill Cable's library channel 9B in San Jose, to solicit, not funds, but public support for library-produced television programming. Viewers were asked to respond via telephone and pledge their support for the three hours of library TV programming cablecast each day during the telethon. People who called received a certificate of thanks from CATVO, and their names were entered in a May 3rd drawing. The winner received a chess set donated by SJPL's Young Adult Service Department in celebration of its city-wide cness tournament held during National Library week in April. For more information call CATVO at (408) 277-5291.

software

Also available from CATVO is a catalog of their videotape productions (in b&w on 1/2" EIAJ) including such topics as "The Booktellers;" and "The History of Science Fiction." The tapes are available for purchase or may be duplicated by sending a blank tape and $5 handling charge per tape.

In response to growing demand, McGraw-Hill Films in now offering many of its best selling films on videocassette. However, previews and rentals are available only in 16mm. According to their release, programs made available may not be used for paid admission purposes or transmitted by television or other process without express permission. For more information write McGraw-Hill Films, 1221 Avenue of the Americas, New York, NY 10020. No discount is given for the video format, which is cheaper to produce than film.

The March 1976 issue of Educational and Industrial Television carried a Directory of Program Sources of videotapes. Arranged by broad subject area; arts, business communication, etc.; there are 250 different distributors, which makes it a valuable resource for catalogs of available tape. If you can't find the issue, it is being sold for $1 by C.S. Tepfer Publishing Co., 307 Main St., Ridgefield, CT 06877. It will also be distributed free at this summer's American Library Association Conference program on video software.

print materials

If you have subscriptions, exchanges, or are considering purchasing any of the following publications, forget it---they're all out-of-print: Urban Telecommunications Forum (subscriptions replaced by TeleVISIONS) Media Infor-mation (subscription replaced by access) and Bulletin for Film and Video Information. Lack of funds/staff are cited as the main reasons. Bulletin is putting out a special last issue in June 1976. Vol. II, No. 6 will be a 20-30 page booklet containing new as well as updated information from past issues, and will serve as a guide to resources and services in independent film and video. Single copies will be available for $2 from Anthology Film Archives, 80 Wooster St., New York, NY 10012.

equipment

BAD BATTERIES - There are a lot of bad Sony BP-20A batteries around. These are the batteries for the portable color camera and videocassette recorder. Seems that a 3-month bad run of batteries were to be replaced, when Sony discovered the new batch was also no good. If you're having trouble with a BP-20A, check the lot number of the battery (it's on a yellow label on the bottom edge). The last 4 digits are the month and year of manufacture, (the first 2 digits may be any) and the bad batteries are marked XX0175, XX0275, and XX0375. You can return any bad BP-20As you have to your dealer, and Sony will replace them. Make sure your dealer gives you a credit slip---he may not be able to replace any right away, because there aren't many in the country.

SONY VCR's currently unavailable (back ordered) on the West Coast until July 1, 1976 at the earliest, by current estimate: VO-3800; VO-2800; VO-2000.

WIDL Video, 5325 North Lincoln, Chicago, Illinois 60625 has available a free "Catalog of Video Supplies & Accessories," featuring those items they feel to be "the best value and most useful," and are from "reliable, knowledgeable, reputable sources." Included are such necessities as: connectors; cables; audio and video adaptors; mic stands; special effects generators; etc., plus specialized aids such as tape labels, videocassette mailers, forms, reels, etc.

FLASH: As we go to press, rumor has it that Dupont has come up with a thinner videotape for use in cassettes and is making available a 30-minute mini-cassette which it has designated the KCS-30, priced at $27. If the tape is reliable, it will increase the present record/playback capacity of the portable videocassette players and recorders by 50%, to 30-minutes, and eliminate what has been seen as a major disadvantage of these portables. Stay tuned...

"NEWSbits" will be a regular feature of the CVRP Patch Panel, so if you hear of anything you think our readers would be interested in knowing, please send it to Lee Olivier, Editor, CVRP Patch Panel, at the address on page two.

CVRP

cvrp information series, part I

The four tapes which comprise the CVRP INFORMATION SERIES, PART I, 1975, are available in the 3/4" cassette format free of charge to all California public libraries and systems. The CVRP will lend copies of the tapes to any such library requesting them for a two-week period. During this time, the library may, if it wishes, make its own copy of the tape.

Other types of libraries within California, or libraries outside the state, may also obtain copies of the tapes for similar two-week periods, and are also free to duplicate the tapes, but there is a charge of $5.00 per videotape to these libraries to cover the cost of handling.

If you would like to make arrangements to borrow copies of any or all of these tapes, please send a letter on your official stationery requesting the specific tapes you want by title.

CVRP INFORMATION SERIES, PART 1, 1975
PRODUCER/DISTRIBUTOR: California Video Resource Project
San Francisco Public Library
Civic Center
San Francisco, CA 94102

1. Introduction/Administration and Start-up/Office Management
20mins. COLOR 3/4"

ANNOTATION: Roberto Esteves, Director, and Stewart Holland, Office Manager, discuss preliminary work in the establishment of the Project, and operational problems and solutions. Special emphasis is given to clerical operations.

2. Collection Development/Public Programs
17mins. COLOR 3/4"

ANNOTATION: Peggy Pavelski, Collection Development Librarian, outlines the procedures and problems of collecting videotapes, including evaluation, preview, and negotiations with community producers. She discusses our programming and publicity.

3. Video Services: General Considerations/About the Equipment
44mins. COLOR 3/4"

ANNOTATION: Craig Schiller, Production Specialist, outlines technical staffing, budget, and ordering problems in establishing video library services. He then gives a guided tour through the technical space of the CVRP, demonstrating video equipment and supplies.

4. Periodical Publication: General Considerations/Problems and Solutions
41mins. COLOR 3/4"

ANNOTATION: Lee Olivier, Editor of the CVRP Patch Panel, and Stewart Holland, Assistant Editor, talk about editorial, production, and clerical practices in our periodical publication.

PRODUCTIONS

library service to the deaf

Edited videotapes of the California Library Association's December, 1975, Conference program, LIBRARY SERVICES TO THE DEAF AND HEARING IMPAIRED , are available from the CVRP.

Recorded in black and white with a three-camera-with-switcher set-up, both tapes feature a split-screen insert of Betty Bray, a professsional interpreter as well as Director for the Metropolitan Cooperative Library System's Project for the Deaf and Hearing Impaired, hand-signing all the speaker's verbal presentations.

The first tape is 46min. 30sec. and includes Phyllis Dalton, panel moderator, as well as the following: Donna Lichtman, Burbank Public Library, on "Story Telling for Deaf and Hearing Impaired Children;" Joe Da Rold, City Librarian, Santa Fe Springs Public Library, on "From Brainstorming to Reality;" and Dan Henke, Professor and Law Librarian, Hastings College of the Law, on "The Law and the Deaf."

The 42min. 30sec. second tape includes: David Boule, Media Specialist, Santiago Library System, on "Captioned Films: Their Sources and Use;" a role playing situation between a "librarian" and a "deaf student" with Elsa Kleinman and Susan Sakamoto, both of the California School for the Deaf, Berkeley; a hand-signed play, "Rosie and Michele," done by student actors from U.C. Davis, directed by Stephanie Dravis; plus concluding remarks by Mrs. Dalton.

The tapes are available only as a set in either 3/4" cassette($125) or 1/2" reel-to-reel($100). Both prices include CCTV, CATV, ILL and re-duplication rights. Make check payable to CVRP, San Francisco Public Library, Civic Center, San Francisco, CA 94102.

please, sir, we need some more

Peggy Pavelski and Stewart Holland co-produced a black and white 11 min: 40 second videotape in support of San Francisco Public Library's budget request. PLEASE, SIR, WE NEED SOME MORE is available on both 3/4" cassette and 1/2" reel-to-reel to any California library that requests it, and can be duplicated. The 11min. 40 sec. tape is a good example of how to visualize monetary problems. Every year SFPL has said, in writing or to whomever would listen, that its main library building was inadequate. Showing boxes of material lying in corridors due to lack of shelving and illustrating the sandwiching of desks in shelving stacks due to lack of office space demonstrate these needs more effectively than any written or verbal presentation could.

EVALUATION OF

-craig

This article completes the evaluation of CVRP equipment which was begun in PP #8. Prices given here for accessories are list as of April 1, 1976. An asterisk(*) immediately following the model number indicates the accessory is highly recommended for small-format production.

MICROPHONES

Electrovoice EV635A*- This omnidirectional microphone is excellent for general applications, particularly because it is extremely rugged and resistant to physical abuse. Price: $45

Shure PE54D Unidyne* - This is a directional microphone, and a good all-around performer, although not as rugged as the EV635A. Price: $50

Sony ECM-16* - This inexpensive lavalier is battery-operated and works very well for the price. If you're going to do a lot of work with lavaliers, you might want to consider the higher-performance Sony ECM-50($165.). Price: $25

AKG 900 - This is a "popularly priced" shotgun microphone. It has worked very well in some situations, and very poorly in others, and I haven't figured out the variable yet. I do not recommend it for video work. Price: $150

AUDIO MIXERS

(NOTE: If you need a mixer, Sony used to make a stereo, battery-operated, 6-input/2-output mixer with mic and line level inputs and outputs, the Sony MS-12. It listed for around $150. I guess it was too good, because Sony stopped making it. Anyway, try to find a used one.)

Shure M68 - A 4-input microphone mixer. It will not accept line level inputs, so it's useless for post-production work (when it's usually necessary to mix mic and line level inputs). It is also AC-operated, which limits its usefulness for production. Not recommended for general applications. Price: $105

GRAPHIC EQUALIZER

Shure M610* - A graphic equalizer is a sophisticated set of tone controls. It can help bring out voices and lessen hum or wind noise when used on a troublesome audio track during editing or duplicating. This one is inexpensive and simple to use. (Note: Shure lists this as a "feedback controller," on behalf of the rock 'n' roll music market, but it's a graphic equalizer, folks.) Price: $110

LIGHTING EQUIPMENT

(NOTE: For good, inexpensive lighting, check out the "Quartz Studio Light Model 710 SL" (commonly called a "sun-gun") made by Acme-Lite Manufacturing Co. (Chicago, IL) They're sold in large film stores for about $25, and they're really good: color-correct quartz lamps, built-in barndoors, solid construction. They're small, and they put out 1,000W. A stand must be purchased separately, which runs $6 and up, depending on style and "reach." For under $200 you can have 4 instruments on good stands, extra lamps and extension cords---a very adequate lighting set-up for black-and-white video production, and good enough for some color situations.)

Berkey Colortran Pro-IV Ensemble* - This lighting kit is expensive but worth the money. It includes two adjustable mini-spots, two mini-broadlights, stands, barndoors, and scrims. The spots are rated at 650w, the broadlights at 600w. They use color-correct quartz lamps, which last quite a while if handled respectfully. This kit is especially recommended for color videotaping. Price: $525

Lowell 1KW Softlight (Model S1-92) - A softlight gives a widespread, diffuse light. I bought two of the 1KW models for fill lighting on our color work. Turns out they were a waste of money, because the light is too diffuse to help

TECHNO-

OUR EQUIPMENT

schiller -

out on all but the most subtle lighting. And lighting for color video is usually anything but subtle. Price: $250

LIGHT METER

Spectra Combi-500 - I bought this light meter because I'd never done any lighting for color video, and this particular meter is one of the few that reads direct and indirect light in foot-candles. As it turns out, once you learn how to light for color, you don't need a meter. It's a darn good meter, by the way. Price: $170

BATTERIES

Sony makes three basic batteries for its video line: the BP-20, the BP-20A, and the BP-30. They're all highly unreliable. If you've discovered a reliable, re-changeable long-life (i.e. 1 hour or better) battery---please let me know. Also see news item on page 7 on bad batteries.

TRIPODS, HEADS, AND DOLLIES

The head is the part the camera attaches to. The tripod is the set of legs, and the dolly is the base, which has 3 wheels. The best type of head is a "fluid head." Fluid separates the moving parts of the head, and this permits extremely smooth camera moves (pans and tilts). Fluid-head tripod/dolly ensembles are expensive. They are also not made for small-format video equipment, for some weird reason. But they are made for film equipment.

Next time around, I'll buy a "Swanson Quick-set Tripod-Dolly," but I'll have it modified to accept a "Mill 16mm Fluid Head." That'll cost around $750.

Miller Super-8 Fluid Head - a very good head for lightweight black-and-white cameras. It is not quite strong enough for portable color cameras. Price: $140

Miller #202 Tripod - might be good for film, but it's terrible for video---the height is determined by adjusting each of the tripod legs individually, a difficult operation to perform alone. Price: $140

Birns-Sawyer #2200 Dolly - solid, and flexible (in terms of locking options which determine direction and degree of movement) but too large and heavy for field work. Price: $180

AUDIOCASSETTE RECORDER

Superscope C-108* - The least expensive type which has all of the useful features laid out functionally. Highly recommended for general use. Price: $160 (+ $15 for AC adaptor)

AUDIOTAPE RECORDER

Sony TC-270* - This is a stereo 1/4" open-reel tape recorder. Features include a built-in amplifier, two detachable "wing" speakers, 3 speeds (1 7/8, 3 3/4, and 7 1/2 ips), and sound-on-sound and sound-with-sound capability. It is a good little machine for post-production work. The braking system for the transport stinks and the speakers reproduce very little base, but it's a solid buy for the money. Price: $330

TITLING KIT

Well, first I bought a titling kit. The letters were three-dimensional and ceramic. They broke easily, didn't stick well, and took a long time to use.

Then I started preparing title cards using transfer lettering, which was expensive and also took a long time.

Now I hire a free-lance graphic artist to do it. It's cheaper, considering the time it saves me.

BULK TAPE ERASER

Robins TN-100 - It's inexpensive, and it works for both 1/2" tape and video-cassettes. Price: $115

Whenever there's a video workshop, there's always a discussion about the relative advnatages of 1/2" compared to 3/4" as a production format. This column should give you an overall idea of which format is best for you.

There are three basic considerations. The first is that the videocassette format is the distribution format right now, and it seems likely that this will be the case for some time. Therefore, if you're producing in 1/2" and you intend to distribute your tapes to any extent, you'll have to dub up to 3/4" when you copy your edited master. You can either pay a post-production house to make these copies, or add a VCR to your equipment list.

The other two consideraticns are cost and ease of operation. Let's start with the latter. Videocassettes are easier to use. No contest. That's why 3/4" has become the basic distribution format. So the crux of the issue is cost.

Since the whole concept of the 3/4" format is to provide ease of operation, Sony devised a "computerized" editing system. It consists of two 2850s and a control unit (the RM-400), and will automatically freeze-frame both machines at operator-chosen edit points, back the machines up, roll them and perform the edit, all with the touch of a few buttons. It's a much simpler operation than 1/2" editing. It is also much quicker, and there is much less chance of physical damage to the tape during the constant winding back and forth while lining up and checking edits.

You may have already guessed that the reason we aren't all producing in the

production systems' costs

	1/2" B&W	1/2" COLOR	3/4" B&W	3/4" COLOR
PORTABLE CAMERA	$725 (AVC-3450)	$5000 (DXC-1600)	$725 (AVC-3450)	$5000 (DXC-1600)
PORTABLE RECORDER	$1125 (AV-3400)	$1610 (AV-8400C)	$3000 (VO-3800)	$3000 (VO-3800)
PLAYBACK DECK	$1250 (AV-3650)	$2750 (AV-8650)	$6000 (VO-2850)	$6000 (VO-2850)
EDITING DECK	$2750 (AV-8650)	$2750 (AV-8650)	$6000 (VO-2850)	$6000 (VO-2850)
PLAYBACK MONITOR (small)	$290 (9":CVM-960)	$660 (12":CVM-1225)	$290 (9":CVM-960)	$660 (12":CVM-1225)
EDITING MONITOR (large)	$350 (18":CVM-194U)	$950 (17":CVM-1720)	$350 (18":CVM-194U)	$950 (17':CVM-1720)
STANDARD EDITING CONTROL UNIT	None	None	$1000 (RM-400)	$1000 (RM-400)
TOTAL	$6490	$13,720	$17,365	$22,610
EXTERNAL EDITING CONTROL UNIT	$6000	$6000	$6000	$6000
TOTAL (with external editing control unit)	$12,490	$19,720	$22,365	$27,610

1/2" OR 3/4" FOR PRODUCTION?

wond'rously-easy-to-use 3/4" format is because of cost. If so, you are correct.

A really basic production system in any format, including facilities for editing, consists of: 1 portable camera; 1-portable VTR or VCR; 1 stationary VTR or VCR for playback during editing; 1 good editing VTR or VCR; 2 monitors (a small monitor for location work and the playback machine, plus a large monitor for the editing machine); and a control unit, if any. The chart on the preceeding page compares costs for editing systems in the two formats.

If you should find that you have enough money to go with the 3/4" format, then you should know there are basically 3 types of 3/4" editing systems.

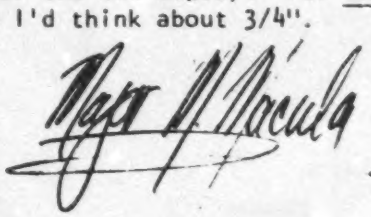
As you can see, the cost of the editing equipment prices many potential users right out of 3/4" as a production format. That's why the CVRP produces in 1/2" and owns a VCR (additional cost: $2,050) which is used to make distribution copies. As I mentioned earlier, you can have this done for you at a post-production house, which will charge you between 75¢ and $2.50 per minute of program time (and that includes 3/4" stock). Actual cost is determined by the length of the program and the number of copies being made at one time.

1. Do-it-yourself - you can have an old VO-1800 modified to do edits, and use another VCR for a playback machine, but the way the transports on these machines work, cueing up edits with them is harder than working in 1/2". So this way is really unacceptable.

2. The Sony way - This is the set-up described earlier, consisting of two 2850s, an RM-400 control unit, and monitors. This system is easy to use and accurate and efficient enough for most users. The biggest drawback is the inability to preview your edit before you actually do it.

3. 2850s with "computer" control systems - At least two companies, Television Research International (TRI; Palo Alto) and the Convergence Corporation (San Diego) make sophisticated control systems for use with Sony editing VCRs. They are more accurate than the Sony systen above, have five different "search speeds" (i.e. you can see a coherent picture faster and slower than real time) in forward and reverse, and you can preview and adjust your edit point. This system requires a VO-2850 editing VCR, but can use either a VO-2850 or the less expensive VO-2800 as the playback deck. The control unit, including necessary modifications to the Sony VCRs, costs about $6,000, which for the basic system described in the above brings the total cost to $25,000 (using a 2800 and a 2850) or $27,600 (using two 2850s).

I hear someone asking: Isn't there a similar system for Sony 8650s (1/2")? Yes, there is. Similar, but not as good. Both systems can be used with two (modified) 8650s and the control unit. However, the systems can't really make the edit, since the 8650 doesn't have solenoid controls. It just backs the machines up and rolls them. To edit, you still have to manually push the "record" button. In addition, I haven't heard of anyone who has a system like this where it's worked two weeks in a row. The control unit and modifications cost the same as for the 3/4" system: $6,000 (in addition to about $5,500 for the two 8650s). For that kind of money, I'd think about 3/4".



SONY 'type II' EQUIPMENT

CRAIG SCHILLER

Sony recently released its improved "second generation" of 3/4" equipment, which they are calling "U-Matic Type II" as a group. My sources* say that the following improved specifications and features apply to all of the models described below: improved video signal-to-noise ratio of 45 d3 for crisper recording and playback, especially in color; extended audio response (50-15,000 Hz); freeze-frame capability; dropout compensator. Like Type I equipment, all of the Type II line is color (or B&W, depending on your camera) and has 2 audio tracks. Here's the run-down on all 3/4" decks (Type II) produced and sold by Sony this week (all prices are list as of 4/1/76):

STATIONARY

All Sony Type II stationary VCRs have the following features (in addition to the improvements I mentioned before):

60-minute capacity; automatic stop-and-rewind at end of tape; auto-off "Dew Control" tape protection circuit to prevent damage from moisture; solenoid controls (permitting remote control when used with the optional remote control unit RM-410); full transport function logic circuit (allowing you to go directly from "rewind" to "fast-forward" to "play" without jamming the machine or ruining the tape).

Other features of individual stationary models are included in the descriptions below.

VO-2000 - player only. 60 lbs.
Price: $1,495 ($1,700 w/color RF)

VO-2600 - player/recorder. 70 lbs.
Price: $1,845 ($2,050 w/color RF)

VO-2800 - player/recorder/"editor" (my quotes). Sony's calling this one an editor, and claiming it will perform assembly and insert edits. The reality is that the 2800 is the 3/4" (color) version of the 3650, which is an awful editor. The 2800 is not a vertical interval editor. It is a capstan-servo machine, and so can be used as a good playback VCR in one class of 3/4" editing system (see Major Macula's article on p.10 of this issue). The 2800 features automatic program repeat capability. No RF unit for this deck. 76 lbs.
Price: $3,395

VO-2850 - player/recorder/editor. This is the top-of-the-line "primo" 3/4" editor. It has flying erase heads, capstan-servo mechanism, and vertical interval editing. Performs assembly and insert edits. (See Major Macula's article on p.10 for description of two different editing systems using 2850s.) No RF unit available.
77 lbs
Price: $6,000

PORTABLE

VO-3000 - player only. Uses 20-minute miniature "KCS"-type videocassettes. AC operation only. 34 lbs.
Price: $1,295 ($1,500 w/color RF)

VO-3800-recorder/player (3/4" version of the portapak. Uses 20-minute miniature "KCS"-type videocassettes. 30 lbs. (+12/lbs for AC unit).
Price: $3,000 ($3,205 w/color RF)

BASIC SYSTEM ACCESSORIES

RM-410 - Remote control unit.
Price: $285

RM-400 - Remote control "computer" editing control unit (used with two VO-2850s)
Price: $1,000

TT100 - Combination tuner (UHF and VHF) and timer. Allows user to record one broadcast TV program while watching another. Can only be used with VO-2600 and VO-2800.
Price: $375 if purchased alone; $340 if purchased as package with VCR.

Incidentally, the introduction of Type II equipment coincides with the discontinuation of all previous Sony 3/4" (Type I) models, the VO-1000 series. These machines (the VO-1200, VO-1600, and VO-1800) are no longer being produced. Tapes are completely interchangeable between these machines and the new Type IIs.

My thanks to Gary Horstkorta and Tregnor Gallimo of General Electonics Systems for prices and verification of technical information. General Electronics Systems is at 3440 San Pablo, Berkeley. (415)527-7700.

CALENDAR

San Francisco Bay Area

May 27-28---San Francisco. Workshop on "Legal and Business Problems of Television and Radio." Stanford Court Hotel. Contact: Practising Law Institute, 810 7th Ave., New York, NY 10019. (212)765-5700. (Note: also in New York, May 20-21.)

California

May 18---Auburn. Workshop on "Promoting and Publicizing Library Services." Grand Old Auburn Hotel, 6-9 p.m. Special emphasis given to TV spots produced by libraries. Make check payable to SLA for $6.95. Contact: Elizabeth Testa, C.P.E.C.,1020 12th St., Sacramento 95814

May 31---San Diego. Workshop on Humanistic Video, at Assoc. for Humanistic Psychology Conference. Contact: Rich Snyder, Box 13905, UCSB, Santa Barbara 93107.

United States

May 31-June 5---New York. Annual Film Festival of Educational Film Library Assoc.(EFLA) NY Hilton. Contact: (212) 246-4533.

June 4-6---Kutztown, PA. Publicable's National Conference will feature two-way audio/video cable demonstration. Contact: Dr. Robert Fina, Kutztown State College, Kutztown, PA (215)683-7033

June 13-16---Chicago. Vidsec '76 (Video Systems Exposition and Conference) will feature 3rd annual Video Library. McCormick Place. Sponsored by Consumer Electronics Group, Electronic Industries Assoc., Video Systems Subdivision, 331 Madison Ave., New York, NY Contact: Grace D. Polk, (212)682-4802.

July 12-17---Western Massachusetts (Mt. Hermon Campus of Northfield Mt. Hermon School). 2nd Mass. Bureau of Library Extension Video Institute. Contact: John LeBaron, Coordinator, Non-print Media Unit, Mass. Dept. of Education, Bureau of Library Extension, 648 Beacon St., Boston, MA 02215 (617)267-9400, x 71.

July 21-24---Chicago. ALA's Centennial Conference, VCCS(Video/Cable Communication Section) programs. (See PP#6, p.1) Contact: Roberto Esteves, CVRP, SFPL, Civic Center, San Francisco 94102 (415)558-5034.

THE CVRP HAS BEEN REFUNDED FOR $54,000 IN LSCA FUNDS FOR ANOTHER YEAR, TO PURSUE PUBLICATION OF THE *CVRP PATCH PANEL* (see below) AND STATE-WIDE LIBRARY VIDEO/CABLE CONSULTANCY. MORE INFORMATION IN THE NEXT ISSUE OF THE *PP*.

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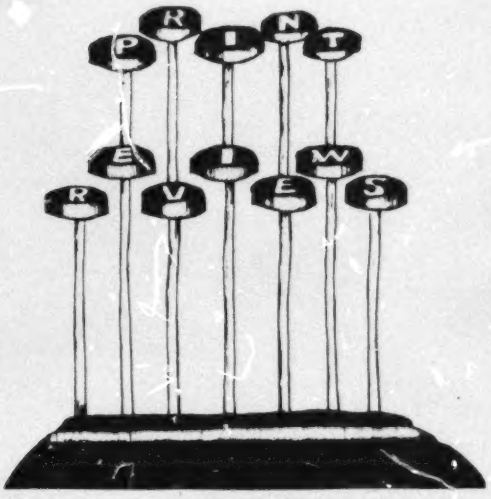

PROFESSIONAL WRITER'S TELEPLAY/ SCREENPLAY FORMAT, by Jerome Coopersmith. Published by Writers Guild of America, East, Inc., 22 W. 48th St., New York, NY 10036. Illus. 1970 24pp. $2.50.

This pamphlet has a subtitle which reads "A brief but thorough guide to the accepted script format of the TV and motion picture industries." It is exactly that. It contains illustrated examples of page layouts, approximate length of scripts, and a glossary of basic script directions. An inexpensive and valuable addition to a general media reference collection. Glossary of camera terms. Recommended. -cs-

TELEVISION GRAPHICS, by Ron Hurrell. New York: Van Nostrand Reinhold. 1973 136pp. $9.95.

This is a clear, well-written guide to a seldom covered aspect of video production---graphic design for the small screen. There is an increasing necessity for the graphic designer to produce visual symbols for video which are informative yet at the same time stimulating and original. Hurrell shows how to work with a limited budget and minimum time to produce graphics which will enhance a production to its fullest.

The text is concise and expert, appealing to novice as well as professional designers. Since there are many limitations and problems inherent in the medium, he presents specific ideas and techniques helpful in dealing with the video format. Excellent coverage is given to lettering---captions, program titling, and mechanical as well as hand lettering. We see how a bold and illustrative image can be created, capturing the viewer's attention from the beginning of a sequence. The author devotes a chapter to photography as a tool for the video designer---various types of equipment, photo-copying, and uses for original photos and slides. He also explores techniques of TV animation. There are many excellent illustrations and diagrams, which give concrete examples to work from. Overall, this is a very contemporary and instructive book, especially for those working in 1/2" format. A must for video makers interested in improving production by creating an overall "designed" format. -Helen de Michiel-

VIDEO AND CABLE COMMUNICATIONS; guidelines for librarians, based on a report of the American Library Association's Video/Cable Study Committee, edited by Brigitte L. Kenney and Roberto Esteves. Chicago: American Library Association, Information Science and Automation Division, 1975. $3.50 84pp.

Here is everything you ever wanted to know about video and cable in libraries, starting with "Why?". The Committee took seriously its charge from the ALA Council to explore video and cable technologies and the possible ramifications for library service, and this comprehensive volume is the record of its findings.

The opening chapters are addressed to the librarian initiating a cable/video program and include specifics such as financial and space allocations, as well as technology and equipment alternatives available. This is followed by a concise explanation of cable regulations and franchising with an emphasis on how these relate to the library program. The library's role in educating the community about cable and video is stressed, as well as the possibilities for cooperation and community involvement.

The report is studded with examples of specific cable/video programs now underway in libraries around the country and contains extensive bibliographies on each of the subjects treated in the text. One of its most valuable inclusions is a checklist of questions which must be considered and answered by a library in the process of developing a cable/video program.

We should all be grateful for this compendium which is the first full-length publication to address itself specifically to the implications cable and video have for library development. -Anne Kincaid-

VIDEOTAPE REVIEWS

76.WOMEN OF THE WORLD*
PRODUCER/DISTRIBUTOR: Gail Swanson, 65 San Carlos, Sausalito, CA 94965 (415-332-2219); Jack Lind P.O. Box 494, Mill Valley, CA 94941 (415-332-2922)
60mins B&W ORIG: 1/2" DATE: 1975 TECH QUAL: 7
PRICE: $130.00
AUTHORIZED USE: CCTV; CATV; Reduplication
AGE LEVEL: Adult
SUBJECT AREA: United Nations---Women's Conference; Women
PURPOSE: To describe three women's first-hand experiences at, and reactions to, the World conference of Women in Mexico City, 1975.
SUGGESTED LIBRARY PROGRAMMING: Women's programs. United Nations series. General interest programs.
REVIEW: For the first time in history, women from 133 nations met to discuss the problems unique to women in their respective countries at this conference sponsored by the United Nations. Three California women educators who were at the meeting met later to share their views on the proceedings and to present a first-hand report of the events. Although the tape is in a "talking heads" format, and has sound problems in part, the discussion among the panel members is exciting and very informative, and could be used in a variety of program situations. -pp-

KEY TO VIDEOTAPE REVIEWS IS ON PAGE 19

77.CHRISTO'S RUNNING FENCE-THE PROCESS 1975*
PRODUCER/DISTRIBUTOR: Gerry Jarcoki and Mike Asciutto, 147 Greenbrae Boardwalk, Greenbrae, CA 94904 (415-461-3592)
30mins B&W ORIG: 1/2" DATE: 1975 TECH QUAL: 8
PRICE: $100.00
AUTHORIZED USE: CCTV; CATV, Reduplication
AGE LEVEL: Adult
SUBJECT AREA: Art; Community Art Projects
PURPOSE: To show the democratic process involved in getting community support for an art project. Programs on community involvement in the arts.
REVIEW: The residents of Sonoma County, California, took part in a hearing before their Planning Commission to determine if a proposed art project should be allowed. The artist involved, Christo, felt that his running fence, which would be 18' high, 24 miles long and consist of 70 fabric sections, would provide jobs for many in the county during its installation, and as a work of art in itself, would beautify the countryside. Taped at the meeting, the sound is sometimes indistinct. A valuable documentary has emerged which shows the artist's relationship to the community and the residents' feelings, pro and con, towards his project. (The fence will be going up this September.) -pp-

78.THE FRENCH CHEF SERIES (CAPTIONED)*
PRODUCER: WGBH, Boston
DISTRIBUTOR: The Public Television Library, 475 L'Enfant Plaza, S.W., Washington, D.C. 20024 (202-488-5000)
30mins ea COLOR ORIG: 2" DATE: 1975 TECH QUAL: 9
PRICE: $149.50 per tape
AUTHORIZED USE: CCTV; CATV; Reduplication
AGE LEVEL: Adult; Young Adult
SUBJECT AREA: Cookery
PURPOSE: To teach cooking techniques with special emphasis on the hearing handicapped.
SUGGESTED LIBRARY PROGRAMMING: Individualized viewing. Programs with hearing impaired. Programs on cookery.
REVIEW: How can one improve upon the incredible style of Julia Child, television's queen of cuisine? By captioning her programs for use with the deaf and hearing impaired, that's how. We anticipate the series will be very successful with everyone, regardless of hearing ability, and have ordered seventeen of the twenty-six available programs. Included are such topics as: quiches, omelets, artichokes, souffles,-re-

79.PAINT*
PRODUCER/DISTRIBUTOR: Ron Dubren, 159 Second Avenue, New York, NY 10003
9mins COLOR ORIG: 2" DATE: 1975 TECH: QUAL: 9
PRICE: $100.00
AUTHORIZED USE: CCTV; CATV; Reduplication
AGE LEVEL: Adult
SUBJECT AREA: Video Art
PURPOSE: To explore in a highly imaginative way, the uses of color.
SUGGESTED LIBRARY PROGRAMMING: Art programs. General entertainment. Introduction to video art.
REVIEW: Through the process of chroma-keying, the setting of an artist's studio is transformed from dull grays to vibrant blues, reds, and greens in this highly imaginative work. The artist's excitement over the magic of color entering his previously drab life spurs him on to great heights, much to the amusement of the viewer. Guitar and kalimba music provide the perfect background for this delightful piece of video art. -pp-

80. YOU CAN DO IT! SERIES*
PRODUCER: Texas Agricultural Extension Service, Texas A&M University
DISTRIBUTOR: Great Plains National Instructional Television Library, Box 80669, Lincoln, NE 68501 (402-467-2502)
30mins ea COLOR ORIG: 2" DATE: 1975 TECH QUAL: 9
PRICE: $54.00/tape; $676.00-Series (13 programs)
AUTHORIZED USE: CCTV; CATV; No reduplication
AGE LEVEL: Adult
SUBJECT AREA: Dwellings - Maintenance and repair
PURPOSE: To enable the viewer to make simple, money-saving home repairs.
SUGGESTED LIBRARY PROGRAMMING: Ideal for individualized viewing situations.
REVIEW: This is a series of thirteen tapes, each of which may be used independently of the others. The topics include simple plumbing repairs, exterior and interior painting hints, care of appliances, carpets, and storage-stretching ideas. Simple home-made cleaning preparations are stressed instead of expensive commercial products. Materials found around the house are used whenever possible for storage containers, etc. A real value monetarily, this series has a lot to offer the do-it-yourself enthusiast. -pp-

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81. FUZZY WUZ HE*
PRODUCER/DISTRIBUTOR: Mike Haller, 376 27th Street, San Francisco, CA 94131 (415-648-5728); Lester Gok, 1731 Larkin #6, San Francisco, CA 94109 (415-885-2242)
9mins COLOR ORIG: 1/2"/3/4" DATE: 1975 TECH QUAL: 9
PRICE: $125.00
AUTHORIZED USE: CCTV; CATV: Reduplication
AGE LEVEL: Adult
SUBJECT AREA: Video Art
PURPOSE: To satirize some of the processes involved in the making of "video art."
SUGGESTED LIBRARY PROGRAMMING: Programs on video art.
REVIEW: Winner of the top award at the 1975 San Francisco Art Festival's Mobius Video Pavilion, this ingenious piece satirizes video artists and the sometimes over-mysterious terms and processes associated with producing their special kind of art. This highly entertaining tape is valuable as video art in itself and as an enjoyable spoof. -pp-

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82. MOTHERS AS ARTISTS*
PRODUCER/DISTRIBUTOR: Alta, Shameless Hussy Press, Box 424, San Lorenzo, CA 94580 (415-352-5859)
30mins COLOR ORIG: 3/4" DATE: 1975 TECH QUAL: 6
PRICE: $100.00
AUTHORIZED USE: CCTV; CATV; Reduplication
AGE LEVEL: Adult
SUBJECT AREA: Women---careers; Women---poets
PURPOSE: To show the problems faced in combining motherhood and a career, and how some women overcome these hurdles.
SUGGESTED LIBRARY PROGRAMMING: Programs on local artists. Programs on women. Programs on families.
REVIEW: Several San Francisco Bay Area women, who have managed to combine their personal and professional lives successfully, recall the adjustments necessary for them to do so. Their individual art forms (painting, poetry, writing) are briefly touched upon as the women describe the difficulties they faced in establishing themselves in their careers. Although the technical quality of the tape leaves much to be desired, it has value for its local emphasis and its coverage, however brief, of this special problem. -pp-

83.A PORTRAIT: 54 YEARS*
PRODUCER/DISTRIBUTOR: Rodger Klein, 1627 Crescent Place, Venice, CA 90291
29mins B&W ORIG: 1/2" DATE: 1975 TECH QUAL: 8
PRICE: $100.00
AUTHORIZED USE: CCTV; CATV; Reduplication
AGE LEVEL: Adult
SUBJECT AREA: Aged; Marriage
PUROPSE: To document the feelings of a couple married for 54 years.
SUGGESTED LIBRARY PROGRAMMING: Programs on marriage/family relationships. Programs for and about senior citizens.
REVIEW: In this skillful and intimate documentation of his grandparents' marriage, Rodger Klein has created a videotape which has appeal at many adult age levels and in many situations. Joseph and Edith Hudson, aged 81 and 78 respectively, are a Jewish couple from Los Angeles who have raised three children and have seven grandchildren. They are warm, articulate people with independent views on a variety of topics. Joseph Hudson is a successful businessman with little formal education and Edith has devoted her life to their family. One of the most poignant moments in the tape occurs when Edith expresses dissatisfaction with her role as wife/mother rather than as the actress she might have been. Technically the tape is a bit shaky at times and not always lighted to its best advantage. However, the content is solid and makes it one of the best videotapes we have seen on senior citizens. -pp-

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84.A PROFILE OF PAUL ROBESON*
DISTRIBUTOR: The Public Television Library, 475 L'Enfant Plaza, S.W., Washington, D.C. 20024 (202-488-5000)
60mins B&W ORIG: 2 DATE: 1975 TECH QUAL: 9
PRICE: $172.50
AUTHORIZED USE: CCTV; CATV; Reduplication
AGE LEVEL: Adult; Young Adult
SUBJECT AREA: Black Americans; Biography
PURPOSE: To portray some events in the life of a multi-talented Black American.
SUGGESTED LIBRARY PROGRAMMING: Programs on outstanding Americans. Black history programs. "American Issues" programs.
REVIEW: Clips from films, stills, and television interviews are used to create a vibrant portrait of a uniquely talented individual who represented Black manhood and dignity. Paul Robeson was an attorney, linguist, concert artist, actor, and political activist, and in this last role had to deal with unjust criticism and censure during much of his life. In this Interface production, hosted by Tony Batten, his many accomplishments are well-documented, and the sound track, featuring some of Robeson's leading roles as a singer, provides a stirring background. Excellent as a discussion starter as well as for information on a person and a period. -pp-

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85.FOR COLORED GIRLS WHO HAVE CONSIDERED SUCIDE*
PRODUCER/DISTRIBUTOR: Alta, Shameless Hussy Press, Box 424, San Lorenzo, CA 94580 (415-352-5859)
32mins COLOR ORIG: 3/4" DATE: 1975 TECH QUAL: 7
PRICE: $135.00
AUTHORIZED USE: CCTV; CATV; Reduplication
AGE LEVEL: Adult
SUBJECT AREA: Black experience; Poetry, Modern; Women as artists.
PURPOSE: To document the work of a local artist.

SUGGESTED LIBRARY PROGRAMMING: Programs on San Francisco Bay Area poets. Programs on Black artists. Programs on women in the arts.

REVIEW: Ntosake Shange is a local poet of rising importance whose poems and style have a unique attractiveness. In this tape, Shange reads her poetry to a dance accompaniment. Those who have seen the poet in a live situation feel that she does not come across as well on tape, and something is lost due to technical problems in editing and color techniques. However, this tape has value for historical reasons as a permanent visual documentation of Shange's work. -pp-

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Videotape reviews are indexed in International Index to Multi-Media Information, published by Audio-Visual Associates, 180 E. California Blvd., Pasadena CA 91105

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videotape review key

##. TITLE (* Indicates in CVRP collection)
PRODUCER/DISTRIBUTOR: name, address, phone number of both, if different

time in mins.	COLOR or B&W If both: COLOR/B&W	ORIG: format original was shot in	DATE: year tape was made in	TECH QUAL: 1(low)-10(high); technical quality of audio/video

PRICE: includes royalties for authorized uses, and is based on 3/4" format. Other purchasers may need to negotiate with producer.

AUTHORIZED USES: what rights we have: cablecasting, interlibrary loan, and/or duplication. May be different for other purchasers.
AGE LEVEL: adult; young adult; and/or children
SUBJECT AREA: broad categories of reference
PURPOSE: intent of producer in making tape
SUGGESTED LIBRARY PROGRAMMING: ways in which tape could be used, including correlated materials where applicable
REVIEW: brief evaluative summary of content; composite of opinions expressed by previewers, most of whom were specialists in the subject matter of the tape - initials or name of reviewer follows review -

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